

## Chapter VII : Conclusion

All psychological theories propounded by Freud and Jung influenced the major writers of the twentieth century like D.H. Lawrence, Virginia Woolf and others. Almost, every modern writer tried to explore various psychological theories relating to human behavior and human relationships. Fresh explorations in Psychological studies opened new vistas in the field of criticism, poetry and novels as a result of which we had the emergence of such critical concepts as 'Oedipus complex', 'Electra complex', 'Stream of Consciousness', etc. But the main influence of new psychology was on the art of characterization leading to the emergence of some of the major writings in modern fiction. Novels like D.H Lawrence's, *Sons & Lovers*, *Lady Chatterley's Lover*, Virginia Woolf's, *To the Lighthouse*, James Joyce's, *Ulysses* are some of the examples of this group.

### Lawrence's Development as a Writer:

D. H. Lawrence was born on September 11, 1885 in Nottinghamshire in England. His childhood was dominated by poverty and friction between his parents. His personal life and his native land had a major impact on his writings. His work abundantly proves that he did not want to escape from the influence of his native land.

Lawrence began writing sometime during 1907. He met Jessie Chambers, the editor of 'English Review' in 1909 who published Lawrences' poems in 1909. *The White Peacock* was published by Heinemann. In the same year, he took poem as school, South London.

In 1912 he met Frieda Weekley, wife of Ernest Weekley and eloped with her. *The Trespasser* was also published in 1912. In 1914 he married Frieda but his married life remained partial because of their wandering life.

In 1913 he published *Love Poem and Others* and *Sons and Lovers*. *Sons and Lovers* to a larger extent is considered to be an autobiographical novel. According to many critiques, the central figure, Paul Morel in the novel, is Lawrence himself and the novel is an account of his boyhood and youth. All characters, except Clara

Dawes, play much the same part in the story as they did in Lawrence's life. In 1920, private edition of *Women in Love* was published. He spent the two years 1926 and 1927 mainly at the Vella Miranda, Florence with intervening visits to Germany and England. He seriously worked at *Lady Chatterley's Lover* during this period which came ultimately in March 1930 he succumbed to tuberculosis.

He left behind a store house of great novels, short stories, travel books, translation works, poetry, plays, non-fictional books and pamphlets and he was also a painter.

#### **D. H. Lawrence and his Contemporaries:**

The novel of the 20<sup>th</sup> Century was preoccupied with the self, the nature of consciousness and the process of perception. Along with Lawrence other prominent writers of this period were Virginia Woolf, James Joyce, E. M. Forster, Dorothy Richardson, Aldus Huxley, Evelyn Waugh, Katherine Mansfield, Elizabeth Brown, George Orwell, Rudyard Kipling, John Galsworthy, James Hilton, A. J. Cronin, Somerset Maugham, William Golding, etc.

Many events of the 20<sup>th</sup> Century over-shadowed the writings of these writers. The events include the two wars, Great Depression, End of Colonialism and not to forget Sigmund Freud's *Interpretation of Dreams*, which put forth a new model of personality governed in large part by irrational and unconscious survivals of infantile fantasy.

E. M. Forster's *Passage to India* reflected challenges to imperialism, Aldus Huxley's futuristic novel, *Brave New World* 1932 anticipates developments in reproductive technology and sleep learning that combine to change society. A. J. Cronin after drew his experiences from practicing medicine George Orwell's works are considered among the most important social and political commentaries of the 20<sup>th</sup> century.

A new British Cultural movement developed in the late 1950's and early 1960's in theatre, art, novels, films and television plays. It used a style of social realism, which often depicted the domestic situations of working class Britons to explore social issues and political controversies.

Writers influenced by the stream of consciousness are D. H. Lawrence, Virginia Woolf, James Joyce and others. Lawrence and James Joyce had become the two most notorious banned authors in English, but the question is how much these adversaries knew about each other. Joyce was certainly prejudiced against Lawrence, both as a writer and as an Englishman, but probably knew more of him by hearsay than by close reading. In June 1918 he asked his agent, J.B. Pinker, to get him a copy of the American edition of *The Rainbow*. The publisher, Huebsch, was being very careful about distributing copies, and Joyce may never have received the copy he ordered. The only other Lawrence book we know Joyce looked at was *Lady Chatterley's Lover*, and he probably did not look at it for very long. Lawrence does not seem to have taken any interest in Joyce before 1922, and there is no sign that he ever read *Dubliners* or *Portrait*. Then, the publicity surrounding the publication of *Ulysses* caught his attention and in July 1922, while living in Australia, he wrote to S.S. Koteliansky, "I shall be able to read this famous *Ulysses* when I get to America. I doubt (i.e. I suspect) he's a trickster." Lawrence was writing *Kangaroo* at the time, and said of it: "but such a novel! Even the *Ulysses* will spit at it". He finally got hold of a borrowed copy of *Ulysses* in New Mexico in November 1922, and sent it back eight days later.

Lawrence would return regularly to this criticism of Joyce as someone who achieved his effects in too conscious a way. Two months after reading *Ulysses* he wrote *Surgery for the Novel or a Bomb*, and spoke of the death-rattle of the serious novel.

### **Modernism and Sexuality in Joyce and Lawrence:**

The general point here is that sexuality in both authors demonstrates the subtle complicity between Modernism and religion; Modernism might even be considered a religious revival, challenging the Victorian idea that religion would wither away and be replaced by science. Yet Joyce and Lawrence are firmly heterodox; it almost seems that they preserve religion because it enables heresy, perversion, and sacrilege. Within Catholicism, the use of ritual for profane purposes goes back to medieval love-poetry, and reaches its formal limit in the Marquis de Sade; Joyce's erotic letters to Nora continue and extend this tradition.

For Joyce, before there can be sweets, there must be sin. Calvinism has a different interplay between rule and transgression. There, Lawrence is best understood as an antinomian: one who believes that the elect are incapable of sin, following Titus i.15: "Unto the pure all things are pure." In the antinomian system, the same act may be sinful, or blameless; it all depends on whether the person acting is in a state of grace. Lawrence applies a similar rule to sexual acts. His antinomianism is most evident in his treatment of extreme or "unnatural" practices, such as anal intercourse. This can be sign of preterition, for acquaintances like J.M. Keynes or for the decadent Loerke in *Women in Love*. But, for Will and Anna in *The Rainbow*, or for Mellors and Connie in *Lady Chatterley's Lover*, it is the most forbidden act that confirms their love and raises them above the common run of humanity.

When Lawrence says "I hate sex, it is such a limitation," I think he is concerned with the unequal distribution of grace: sex is the most promising way of escaping this "human, all too human world," yet it too often fails to provide enough lift. Hence Lawrence's obsession with distinguishing between good sex and bad sex--that is, between the sacred and the profane. Joyce, on the other hand, wants the sacred and profane to merge, in bed, chamber pot, or individual pair of trousers. By Lawrence's standards, all of Bloom's sex is spectacularly bad--and Molly's too, if for different reasons. But Joyce, like Father Conmee, blesses on regardless; and this Lawrence cannot forgive.

We find that a particular novelist is chiefly guided by altogether a new psychological theory, concept or idea. Lawrence was influenced by Freudian concept of Psychoanalysis and he portrayed his character in the light of psychoanalysis.

### **Influence of the World Wars on Lawrence and his contemporaries:**

D. H. Lawrence's imaginative responses to the Great War – his explanation of its ultimate causes in past history, his depiction of its social and personal effects in the present, and his view of how the dual destructive-creative processes of history will shape the future.

Lawrence's belief, as reflected in his writing, was that the outbreak of the Great War was due to the systematic repression of human impulses denied their expression by the Christian ideal of altruism and self-sacrifice. His conviction that Christian idealism could have cumulative effect on successive generations implies a Lamarckian notion of the 'inheritance of acquired characteristics'.

Lawrence came to see the destructiveness of the war not only as a kind of clearing of inner and outer space for new beginnings, but also as a cycle of cultural death and rebirth. His vision was founded on a notion of history as marked by a pattern of a cyclical process of destruction and creation.

### **Modernists**

T. S. Eliot, Virginia Woolf and D. H. Lawrence worked around this issue by portraying the war's effects on veterans and civilian's effects that were quite possible for them to observe in themselves and in others.

D. H. Lawrence finds neither such happy conclusions nor such drama nor such beauty in his most famous novel, *Lady Chatterley's Lover*, though (in) famous for its graphic depiction of adulterous sexuality, may profitably be read to extricate Lawrence's attitude towards the reality of post-war life in industrial English Society.

Indeed, Lawrence begins the novel with a first-person observation: 'Ours is essentially, a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, and we start to build up new little habitats, to have new little hope'. The reader consequently learns that these are Connie Chatterley's thoughts, but the initial impression of authorial agency and opinion is a lasting one. Connie is the novel's protagonist, despite the title's suggestion, and this alone is an indication of the post-war situation in England – women make up the majority of the population, and because the war has so devastated men of marriageable age, women have new found independence. Even though the direct experience of the war fell to like Owen, Sassoon and Graves, women were also profoundly affected by the catastrophe. Connie represents this fact that the war had brought the roof down over her head. Before she begins an affair with Oliver

Mellors, Wragby's groundskeeper, Connie's existence is drab, grey, and lifeless, passing as the clock does, half past eight instead of half past seven.

Connie's husband, Clifford, is perhaps the novel's strangest and most intriguing character. He chooses to put on a uniform in order to look more dashing while critiquing policy and politics, and suffers the consequences – a spirit smashed as thoroughly as his body. As both a wounded veteran and a cuckold, one might think that Lawrence would portray Clifford with at least a modicum of sympathy, but instead, Connie's husband is characterized as cold, unfeeling, sterile, and infantile. Because the portrayal is so unexpected, it becomes more plausible, even though

Clifford's antics are at times a bit much even for an undiscerning reader. For example, his relationship with Mrs. Bolton, the housekeeper, is bound to raise eyebrows. Though he described in the novel's first chapter as just a little bit frightened of middle and lower class humanity. Clifford takes to Mrs. Bolton with an unhealthy keenness. However, once she connects with Oliver Mellors and retreats into Wragby wood, she begins to gain a new perspective. While sitting on the hut's stoop, she thinks to herself that "Perhaps this was one of the unravished places. Unravished! The whole world was ravished. Some things can't be ravished. And so many women are like that, and men. But the earth! Her contemplation of nature takes a turn into a broader theme: Ravished! How ravished one could be without ever being touched. Ravished by dead words become obscene, dead ideas become obsessions. This observation clearly refers to the inadequacy of pre-war ideals and language in a post-war context to *Lady Chatterley's Lover*. While Lawrence's novel regards the immediate post-war period as one of uncertainty, gloom, and desperation.

Psychoanalytic interest and features of Lawrence's novels can be accepted as part of the artistic community's response to new psychological theories of time. This new subject matter was revolutionary. The traditional structure of human activity was wiped out by Freud's theory of unconscious. Thus, there was a radical change of emphasis from the description of external reality to an attempt of the description of the inner feelings. So, the new subject matter of Psychology was an

inseparable part to smash the conventions of the novel and the need to find new technique and forms.

Psychoanalysis deals with motives, especially hidden or disguised motives; as such it helps clarify literature on two levels. The level of writing and the level of character action within the text. It constitutes an approach to the questions of good and evil of suffering and error which is an integral part of human Psyche.

Psychoanalysis emphasizes the importance of dreams for consideration as a part of patient's diagnosis. As dreams are in the realms of the unconscious, so is literature. If literature is considered a sort of dream-a story born from authors' mind-then psychoanalysis truly becomes the best means of understanding literature. Both literature and dreams make use of symbols and metaphors to convey a story beyond words alone, a story that can be delved into in order to find more layers of meaning. Like dreams, literature doesn't simply say things but show them. Psychoanalytical criticism does more than simply allow readers to interpret literature according to its own terms; it also helps readers recognize the significance of their own dreams and possibly the dreams of others.

### **Man-Woman Relationship in Lawrence's Novels:**

For D.H. Lawrence writing was a part of a unified effort to expand and perfect the entire arena of human experience. His art directs our attention to his beliefs and his pursuits of 'Ultimate Marriage' or a utopian retreat, or a theocratic state, or to his constant search for relationships in which spontaneous passions flow easily among people. He believed that the key to greater self-realization is the body's natural wisdom of its immediate desires and aversions. He believed that marital relation was essential not only to sustain a man's ability to work, but also because woman was a major contact with un-foreknown experience - a communication with the unknown.

Usually men in his novels yield to disappointing fate without much to fight against it, and they are overwhelmed and overshadowed by the demands, the resistances and the vividness of women characters that show more force and

freedom to guide their own lives even though they abide by the values of refinement or material domesticity.

The analyses of the various chapters shows that Lawrence has applied psychoanalytic approach to his literary works, that how and why his characters behave as they do in a particular manner, a theory becomes a tool to explain his characters' behavior and motivation, his characters seem to embody universal human Psychological processes and motivations, to which the readers response more or less unconsciously. Readers of Lawrence's novels have noted his novels' preoccupation with both normal and 'aberrant' sexuality gender roles and family relationships. Whether it was deliberate effort on his part or just a coincidence but his literary concerns would appear to have originated to some extent from his own struggles. Lawrence's work need to be understood in the light of psychoanalysis. The present research work comes up with a few questions, for instance, how should we understand his attitude towards women- are they bearers of new, life affirming consciousness as in *The Rainbow*? The practitioners of a smothering love that spells death as in *Sons and Lovers*? What do we understand from his frequent reversals of earlier literary 'Psychological and Sexual positions', Should we consider him an experimental, modernist, to describe sex explicitly as in *Lady Chatterley's Lover*? The research through his present study has tried to answer those questions.

The Psychological problem of finding another with whom to share one's intimate life occupies considerable space in all the four novels that were undertaken for the study of the present research work. Most of the characters in these novels consider the possibility of love, union and perhaps marriage; though some like Paul Morel never achieve this goal. The search for and maintenance of love relationship challenges both men & women. Like Paul Morel and Ursula Brangwen, almost all Lawrence characters encounter the possibility of romantic union at same point to differing degrees of success. The problem of amorous relationships is present in all the novels. In *The Rainbow*, Ursula Brangwen's foremothers, all seem to encounter a perilous moment in their courtships & marriages when the prospect of merging with another becomes at once a frightening and fascinating possibility. Later, in *Women in Love*, the sisters, Gudrun



and Ursula both exemplify an oscillation between a desire for individuation and a desire for both emotional and physical union with the other; both experience feelings of both attraction and repulsion to the men that they love. Likewise, Connie Chatterley's Lover', find herself drawn to yet also repelled, by the overt sexuality of Oliver Mellors. For the male characters, this experience falls along similar lines. Paul Morel clearly encounters tremendous struggles when he considers sexual and spiritual relationships with both, Miriam or Clara. Thus, the novel is bracketed under the general Freudian Paradigm of Oedipus Complex. Sigmund Freud and his Oedipus complex are among the most often discussed critical issues of modern psychology and literature. Lawrence is one of the modern writers who is greatly influenced by Freudian theories and has been promoting Freud's notions through his works.

### **Fantasia of the Unconscious:**

*Fantasia of the Unconscious* is a continuation of Lawrence's' preview book *Psychoanalysis and the Unconscious*. It represents a reaction against the psychology of Freud by propounding a physiology. He argued that there were four major nerve centers in the body namely:

- i. The Thoracic Ganglion related to the spine and shoulders was associated with intellectual matters.
- ii. The Lumbar Ganglion related to the spine and buttocks and was concerned with excretion and rejection.
- iii. The Cardiac Plexus related to the nipples and was associated with breathing, eyesight and concern for others.
- iv. The Solar Plexus was the basis of the sensual life of man and was the seed of instinct.

*Fantasia of the Unconscious*, philosophies this Physio – Psychological theory and takes it to extremes. It asserts that most people are incapable of bringing their nerve centers into relationship with each other and with the Universe. Therefore leaders must be endured who would be responsible for the masses. There would be no need for the masses to read, to take decision or even to be acquainted with the biological fact of love.

Lawrence starts the book with an apology to Psychoanalysis. He says it is unpleasant to psychoanalysis as if Freud has invented and described nothing but an unconscious, in all his history. The unconscious is not, the clue to Freudian theory. The real clue is sex. A sexual motion is to be attributed to all human activity. Lawrence says that an element of sex does enter into all human activity but so does an element of greed and many other things. He admits that in all human relationship particularly adult human relationships, a large element of sex enters. He is thankful to Freud for making us realize this and also for bringing people down to earth from their clouds of super fineness.

Thus by propounding a Psychology of his own in psychological way, Lawrence, in his book *Fantasia of the Unconscious* represents a reaction against the psychology of Freud.

### **Psychoanalytical element in the novels of Lawrence *Sons and Lovers***

His *Sons and Lovers* is considered as one of the most modern as well as controversial novels of the twentieth century where the Protagonist Paul Morel's extremely emotional dealings with his mother are the illustrations of Freud's theory of 'Oedipus complex'. Through this masterpiece, Lawrence has tried his best to universalize the Freudian concept. He tries to show that his hero Paul can never come out from labyrinth of Oedipus complex a mythical, Oedipus could not. Hence, he tends to make a universal link between the two words' modern and ancient in order to prove the eternal appeal of Oedipus complex. However, Daniel Weiss has a different opinion. He says that *Sons and Lovers* is a Comedy of Oedipus complex because at the end of the novel, Paul is not Oedipus complex theory in the novel in a very explicit manner that there can be no two views about it.

An analysis of Paul Morel's mind reveals a conflict between a wish to merge the caretaker mother and fear of dependency on her will destroy him. The devoting mother is one who engulfs her children to fulfill her own narcissistic need rather than allowing children to develop their own egos.

Psychoanalytic literary criticism can focus on the author: the theory is used to analyze the author and his life and the literary work is seen to supply evidence

for the analysis. This is called Psychobiography. *Sons and Lovers* is an example of Psychobiography. *Sons and Lovers* illustrates that he spent much of his career attempting through literary means, to represent the distortion and repression of sexuality he had experienced at the hands of religion, rationalism and his own upbringing particularly his intimate, yet troubled relationship with his mother which had an extreme effect on his romantic attachments to other women.

It is human tendency to focus on what is immediate and forthcoming in order to forget unresolved conflicts, unadmitted desires or traumatic past events, so that they forced out of conscious awareness and into the realm of the unconscious, this is called repression according to Freud. This definition of repression highlights people's tendency towards escapism, finding life's problems easier to live with when something else can occasionally subdue them.

### ***Lady Chatterley's Lovers***

Lawrence explores this definition of repression in the novel, *Lady Chatterley's Lover* to its fullest extent. We find that Connie seeks the route of escapism of her unfulfilled desires and subdued sexual urges when she turns towards Oliver Mellors for solace. The possibility of merging sexually and emotionally with Mellors is both attractive and frightening for Connie, for she feels that she is psychologically attached to Clifford, but the platonic relationship creates a void in her life and she yearns for the complementary part to complete her incomplete life. The novel celebrates a tender harmonic relationship between a man and a woman. The role of sex in the novel is a means of healing, of psychic and seasonal rebirth and of reconciliation to loss through trust in nature. Practical matters threaten Oliver and his renewed rhythm, Tensions between a natural, specifically sexual rhythm and the interruptions of his divorce proceedings and Oliver's search for work are never resolved. Instead, the conflict between transformed vitality and injured hope appears in the novel. Not only does the problem of impaired vitality appear in each main character, but a mood of injury characterizes the world of the novel as a whole.

Beyond his physical paralysis, Clifford's injury is the bruise of fear and horror. His paralysis typifies the general condition of Post-war England.

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Contagiously, this bruised and diminished vitality spreads to Connie and appears in Oliver. Living in the void and unconnected, all three contrive a means of relation with a vivifying power.

Clifford puts his energy into writing assuming his whole world to be in his stories. Writing for him is escapism from his unfulfilled desires. For Connie, the vivifying power is phallic & human. Connie registers the restorative effects in sexual and procreative realms but initiates little.

Since the origin of Psychoanalysis, the field has displayed a powerful set of connections to literature; it may even be called mutual fascination. Literary criticism in its academic form has been major mediator between psychoanalysis and literature. The three domains of Psychoanalysis, literature & criticism are intertwined and seek to use each other in different ways. Literary criticism has sought to use psychoanalytic theory to explain literature.

Psychoanalysis explores the complexities of the human soul, it often focuses on the characters, the theory is used to analyze the minds of characters, it becomes a tool to explain the character's behavior and motivations. Similarly, Lawrence uses these theories to explain the behaviour of the major characters of the novel. Connie's becoming pregnant outside of Wedlock with a man who has lesser status and less money than she and her not viewing marriage as a bargain, her goals of love, maternity and living with the father of her child absorbs her into the conventions of retro sexual marriage plot. Connie's fundamental role is as sexual compensation for her waning desire.

*Lady Chatterley's Lover* depicts Lawrence's views on complete freedom of expression on all human experiences and relationships particularly in sexual matters. Lawrence argues about individual regeneration which can be found only through relationships between men & women.

The novel dramatizes to oppose orientations towards life, two distinct modes of human awareness: the one abstract, cerebral, and unvital and the other concrete, physical & organic. These opposed circulations are expressed through the

contrast between the Constance-Mellors & Constance Clifford relationships. One is the union of phallic consciousness, the other of mental consciousness.

Besides, the evident sexual content of the book, LCL also presents some views on the British Social Context of the early 20<sup>th</sup> Century viz., Connie's social insecurity, arising from being brought up in an upper-middle class background, in contrast to Sir Clifford's social Self-assurance becomes evident in the passage. Clifford Chatterley was more upper class than Connie. Connie was well to do intelligential but he was aristocracy.

One of the driving forces of Psychoanalysis includes the idea of the unconscious, "the Part of the mind beyond consciousness which has a strong influence upon the actions'. When this idea is applied to literature, it reveals important information, such as the motivations and hidden intentions of characters. It is essential for understanding character on a deeper level.

Thus, applying the idea of the unconscious actually encourages increased consciousness. Psychoanalysis deals with individuals within society rather than society on a whole. Psychoanalytic theory is used to explain the appeal of the work for those who read it, the work is seen to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously.

### ***Women in Love***

Lawrence applies this idea of unconscious to his characters in *Women in Love*. All the four characters are deeply concerned with the questions of society, politics and the relationship between men & women. Lawrence's treatment of sexuality in this novel was rather too frank. He explores a taboo subject; Homosexuality and Psychology of the sex. He has cribbed the intimate emotional and sexual feelings of the major characters. As the psychoanalysis, also deals with the individual's conflicts and his relation with the society. Lawrence uses Birkin as a link between the private lives of individuals and the public world of the novel, especially the strained relationship between the individual and society in general. Traditionally, society is seen as sustaining and permanent, larger and wiser, then

any individual who has come to terms with its demands or suffers the consequences.

Birkin is frustrated with the society. According to him, society can no longer sustain life in any traditional organic sense. It can only produce decay and corruption. He blames his own inability to get things right.

Both Ursula & Birkin are very passive, they are annoyed that society cannot enable them to be, to flower, in their own way. According to them, there should be a healthy interaction between the individual and society, both should change and adapt embody the needs of the other. But there is a void, and an absolute rift between private desires and the outer world in which all have to live.

Birkin's views are criticized and mocked in the novel, but they are supported by the style and narrative of the text. His view of society as moving towards some great apocalyptic disaster is confirmed by the novel's events and outcome, and above all by the way, events and psychological states of mind are described by Lawrence himself as a story teller. Birkin and Lawrence share substantially the same language and attitude of mind. Society does not contribute to any vital growth in individuals; there is only fungoid growth which is product of decay and rottenness. In the novel, society is not shown to be complex interactive web of people and institutions, subject to conflict and change. Instead, it is a threat to the individual hostile-one of the reason for sick society; it seems excessive coercion in relationships, between social classes, men & women or the human and the natural world. Birkin's conflict regarding the definition of love remains unresolved at his debate on society as a whole. The fundamental paradox is that Birkin preaches the need for autonomy in love & relationships in such an authoritarian way that reveals his need to dominate & control. Ursula is far too intelligent and independent to be impressed. She rejects his views of metaphors for physics to express ideal relationships in terms of two masses exerting equal gravitational pull on each other-'pure stable equilibrium'. Theory of sex psychoanalysis involves power- struggle and the tendency for one partner to dominate over the other. Lawrence explains the same in Ursula-Birkin relationship. Despite her pride, Ursula becomes subservient to Birkin as the novel

draws to its close. She wants to yield to Birkin and yet to own him, posse's him for herself. Birkin fears this tendency because it leads back to society and social norms and he wants to break away from it. He proclaims to Gerald his need for sort of ultimate marriage, yet he also wants to break free from society and social validation of his relationships. This is profound contradiction, a split between individuals and society which the characters endlessly debate.

Lawrence is no doubt an outstanding psychological novelist, who is influenced by Sigmund Freud's Psychoanalytical theory. In the novel, he widely uses psychological descriptions to portray and analyze the characters and that is conducive to reveal the theme-the mixed feeling of love and hate of the major characters. The Psychological pattern is used to describe the character and to promote the development of the relationships. The psychology of characters is the basic element in the novel, the subconscious mixed feeling of love and hate is like a driving force to promote the development of the novel and establish the relationship. In this sense, the novel becomes a psychodrama. Lawrence creates a peculiar psychological rhythm in portraying his characters' inner feelings and so we do not find the traditional characters and plot in WIL. In order to understand the unique structure of WIL, one should penetrate into the very details of psychological rhythm. Lawrence believed that the healthy way of the individual psychological development lay in the privacy of life impulse on the sexual impulse.

Human sexuality is a symbol of life force. Apart from unique psychological description, Lawrence has also depicted symbolism in the novel. The theme of 'life & death', determines the general symbolism and psychological rhythm of characters. Birkin symbolizes the natural spontaneous life, the man alive and lived wholly as a man of integrity the invincible life force that tries to overflow and stimulate him, by his love Ursula is sensitive and protective, believes in true love, together with Birkin they are in Lawrence's sense 'man alive & woman alive' contrary to this the things that accompany Gerald are White moon, the Alps, the Artic snow, etc, things which are chilly, cold, hopeless, and desperate. Gudrun is a person to control, to posses. She has the negative destructive mentality. She belongs to the same group as Gerald and the relationship represents death. Generally speaking, the symbols in 'Women in Love' can be categorized in two

groups; images that indicate lives, vitality, hopefulness and prosperity and images that suggest coldness, hopelessness decadence and death. Images that accompany Birkin and Ursula are linked with life. The couple tries the best to escape the black ugly misery of the world and react against the mechanical civilization. They usually go to the places full of flowers and trees and grass which suggest nature of life; Primrose, hyacinth, fir trees, thickets of hazel, tufts of heather, all these symbols are associated to life and hopefulness. On the other hand, images associated with Gerald & Gudrun are quite different from the former pair.

Wherever, they appear the atmosphere is cold, tense & ghastly. The cold, grey, remote still water, visionary figures, the deep snow covered valley, the half buried crucifix. All these images symbolize death and hopelessness. Thus, we can conclude that in 'WIL', Lawrence has used psychological rhythm, the theory of sex and also symbolism for the development of the theme of the novel. The novel also deals with the possible unconscious influences on human relationships, marriage, and personal fulfillment.

Psychoanalytical criticism of Lawrence throws light on the novels as well as the evolution of the psychoanalytical concerns, this history of psychoanalytic criticism of Lawrence suggest that his works prove to theory in insights about human nature. Pairing Lawrence's work and the criticism reveals a special affinity between his writing and psychoanalytic thought.

Psychoanalysis has changed considerably since the time Freud proposed his theory. The 'Psyche' is now understood more of internalized relational configuration then of inherent drives and process and context are emphasized over universal psychic structures. The term 'relational' as Emmanuel Ghert explains, stresses.

Relation not only between and among the external people and things, but also between and among internal personifications and representations. It stresses processes and the relations among processes all the way along the continuum from the physical and psychological, to the neurobiological ultimately the psychological for some spiritual.



This perspective resonates with Lawrence's repeated emphasis on his writing on relationships.

### ***The Rainbow***

*The Rainbow* reflects Lawrence's view about familiar relationships. He immerses the readers' consciousness in the sub letters of relationship politics. He displays power over passion in marital relationship. Paradoxically, it is passion that comes first- the passion for power that is inherent in human animals. Tom Brangwen's quest for power seems to end in love for Lydia. But for Ursula it is different. Ursula's love for the Polish young man, Anton Skrebenskyis D.H. Lawrence's version of the command of dominance between patriarchal and matriarchal values. Lawrence renders this relationship a failure. Love and power becomes Love or Power in Ursula's case.

Being aware of one's identity and asserting for one's position in society is also one of the prominent needs of human Psyche. In *The Rainbow* Lawrence uses the industrial revolution as a predominant feature and urges a spiritual revolution with the females to liberate the mind from its materialist change and conventional gender roles. This liberation or spiritual revolution is presented in metaphorical or symbolic terms, and lovers three generations of the same family from the industrial revolution to the First World War. He lets his female characters become aware of their identities and make them revolt against their established norms and regulations of British society, the term 'Revolution' can be interpreted from the point of view Alexis de Tocqueville, who not only changed the style and mode of thinking of his time but also affected the ideas of philosophers. We can see the traces of this great writer's ideas in *The Rainbow*, which depicts the spirit of the society, undergoing social and mental changes.

In the manner of Tocqueville, in order to present an illustration of British society, Lawrence depicts the pre-industrial agricultural social order within the Brangwen family, which represents the microcosm of the society. The Brangwen men are the typical patriarchal rural figures who are satisfied with their lives.

On the other hand, Brangwen women who are not portrayed as typical obedient females anymore look out from the heated blind intercourse of farm-life, to the spoken life beyond and are open to the developments and changes that the industrial revolutions have brought into their lives. They began to be aware of their lives outside and want to enlarge their own scope and range and freedom. They not only question there established norms and regulations but also demand equal rights with men both in education and social life.

Hence, the internal family organization begins to be questioned by the women and the first steps of the spiritual separation of the couples are seen. Because the women learn more of the outside world, they demand more educational and economic freedom.

Lydia Lensky, the Polish wife of Tom, is the character who embodies a woman trying to build a healthy relationship with her husband despite their educational and social background. Lydia's Polish background is of importance in the novel as it symbolizes the universality of the female identity and the influence of the Industrial revolution on all women in the world.

Another character Ursula represents the industrialized woman, who has an ambition to look outside in order to discover the unknown and to gain a proper place in society for a better personal development. She puts the so called terms of love and marriage aside, gives all the energy and strength to formal education. To conclude, it can be stated that Lawrence had depicted familiar relationship and through depicting different female characters, shows women's struggle into existence as a driving force, which is at work between individuals and the environment and to become a separate and complete individual. At the same time, the social criticism, light imagery and psychology of sex predominate *Women in Love*. They determine the character's psychology and their relationships. We also find some examples of homosexual practices, and when Birkin engages in wrestling with Gerald. The man-man relationship prevents the possibility of merging assures an external connection with the outside world and assists in maintaining psychic balance.

Freud's Oedipus complex acts as a vital issue in *Sons and Lovers*. Oedipus complex is a base for exploring Paul's relationship with his mother, his love for his mother often borders romantic desire that goes beyond the conventional mother-son relationship. The relationship is so stifling that he is enabling to establish a healthy relationship either with Miriam or Clara.

The theme of repression and escapism is explored in *Lady Chatterley's Lover*. 'Repression', according to Freud, in order to forget unresolved conflicts, unadmitted desires or traumatic past events, people focus on what is immediate and forthcoming. All these thoughts are forced out of conscious awareness and into the realm of the unconscious. The main characters in the novel seek the route of escapism. Connie seeks escaping of her unfulfilled desires and subdued sexual urges and turns towards Mellors for a fulfillment. Physical paralysis has resulted in frustration in Clifford, besides it was bruise of horror and fear. Clifford seeks escaping through writings. He poured all his energies into writing.

### **Lawrence's writings, a deviation from classical male-female relationship of those times:**

D.H. Lawrence's novels reflected his philosophy of life, his beliefs and his own awareness of his surroundings and the changes that were taking place in the beginning of the 20<sup>th</sup> century. Each of his novels taken for this study, reflects one or more of his ideas that he wanted to share with his readers. His primary focus was on relationships between men and women, but also relationships amongst men and men and of course, those between women and women.

Each of his novels, dealt with a radical idea at that time and he knew that he would be ostracized or condemned for them, but, with the true artist's imagination, he continued to write prodigiously. He was influenced by many different writers, doctors, scientists and other intellectuals who were themselves experimenting with new ideas, techniques and feelings. If each of the novels taken for this study is considered separately, we can conclude that D.H. Lawrence succeeded in invoking the curiosity of his readers and also arousing the ire of many people, vis-a-vis, his attitude of exposing and revealing many realities about the human psyche that were hidden or ignored in Victorian times.

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In *The Rainbow*, one sees the interplay of unconscious and subconscious needs in all the different characters. But predominantly the 'battle of the sexes' is the main motif of this and the other novels considered in the study. Lawrence wants to show that the men in the novel and otherwise of this time were dependent on their women for emotional support. The women on the other hand, were drawn as self-sufficient and emotionally more able to sustain themselves. On the other hand, he wanted to portray men and women as two parts of the same "whole", so they had to balance and compensate each other. The three generations of the Brangwen family represent the gradual change in society that Lawrence has tried to convey though hesitantly and in uncertain terms. His very hesitancy comes through his male characters, which are portrayed as always looking to the women for guidance, like Tom looks at Lydia and William does to Anna. Lawrence himself was guided and influenced by Frieda.

Lawrence saw man and woman as two sides of the same coin- he felt that feminine consciousness as he portrayed it in all his novels was an integral part of the male psyche.

For him, the sensitivity inside the male was of utmost importance, and this needed to be highlighted, encouraged and nourished, so that women could move out from their cages, and imprisonment in a mould or a cast that had bound them for a long time.

Lawrence was far beyond his time, a visionary who foresaw change and understanding in his portrayal of men and women.

*Women in Love* another novel considered in this study is far more complex and innovative, as compared to the others. It is full of symbolism, psychological drama and internal conflict for the women characters. It is also Lawrence's attempt to use Freud's psychological theories about bisexuality, symmetry between the characters, and symbolism.

Lawrence's view of people, who don't fit the normal 'type' is reflected in this novel, where he explores the ideas of homosexuality and bisexuality too. Birkin is shown to have his own experiments with homosexuality before he

returns to heterosexual behaviour and finally marries Ursula. But his desire to be more than just a 'relative' to Gerald, does hint at some other desires.

But he does much more than explore sexuality in different ways and modes, he also looks at the oedipal complex, nihilistic behaviour, psychological reintegration and disassociation of sensibility, amongst others.

Lawrence himself regarded all his works as reflections of his own theory of the 'vital self', where human beings needed liberation, relationships had to be pure, a man-woman relationship had to be built on harmony between the mind and body. He felt that society's repression with the strong emphasis on 'right and wrong', taboos relating to social class and region, all stifled people's basic urge to live. Hence he advocated a break away from this kind of a life and a return to the 'vital self'. Unfortunately, he couldn't apply all these theories to all his works and he was finally bound by the restrictions of his age.

The next novel, *Lady Chatterley's Lover*, deals with the theme of empty intellectual/ mental life, which cannot be fulfilling since the human soul needs both, mental and physical stimulation. For this novel, Lawrence focused on the differences of the classes in the early twentieth century, and a breakaway from all bonds of the Victorian times. He believed that the people of his times experienced no real, intense emotions, since they were taught to repress their feelings and everyone had to fit a 'mould'. This was a rebellion against the straight-laced Victorian era, and he advocated all kinds of freedom, sexual and of speech. He felt that sexual repression was of the worst kind since it was the root cause of society's problems. He also wrote about his theories on this book in an essay titled, "Apropos to Lady Chatterley's Lover".

In this essay, Lawrence wrote that the purity of relationships was the most important, and that empty sexual relations without harmony of the body and spirit, were bestial to liberate the human soul, people had to be liberated from all restrictions. The restrictions were to be lifted from everything, including the usage of taboo words. It was a reference to the Biblical forbidden fruit too- the more its' hidden, the more its' attractive.

*Sons and Lovers* focuses mainly on the oedipal complex and the repercussions it has on Paul and his life.

Here Lawrence has explored the psychological theories of Sigmund Freud, and has portrayed Paul as the emasculated son, who cannot have a normal life of his own as long as his mother, Mrs. Morel is alive, yet her death does not release him either from the relationship.

The entire novel, centers on the inner feelings of the characters and their own ability to find solutions to their dilemmas. It is also the 'coming of age' awareness for Paul, who finally emerges from his chrysalis and becomes a young man and lover, as opposed to being a child and a caring son.

Thus, in all the four novels, Lawrence has used the psychoanalysis to depict the behavior of his characters.

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